



Play Piano with... Paul McCartney

*Authentic piano transcriptions
for eight great songs
Includes vocal line, full lyrics and
guitar chord boxes.
plus...CD with 'soundalike' backing tracks
and full demonstration performances*

Scanned by TinyA

Play Piano with...
Paul
McCartney

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As publishers, we strive to produce every book to the highest commercial standards.

The music has been freshly engraved and the book has been carefully designed to minimise awkward page turns and to make playing from it a real pleasure.

Particular care has been given to specifying acid-free, neutral-sized paper made from pulps which have not been elemental chlorine bleached.

This pulp is from farmed sustainable forests and was produced with special regard for the environment.

Throughout, the printing and binding have been planned to ensure a sturdy, attractive publication which should give years of enjoyment.

If your copy fails to meet our high standards, please inform us and we will gladly replace.

Anyway

Words & Music by Paul McCartney

1 bar count in:

$\text{♩} = 78$

G Em⁷ C G Em⁷

C G $\text{C}^{\#}$ G Em⁷ C G

Em⁷ C G Em⁷

1. If you love me, won't you call me?
2. If we could be clos - er long - er,

I've been wait - ing, wait - ing too long. In my soul is
that would help me, help me so much. We can cure each







con-stant yearn-ing; al - ways sing - ing, sing-ing this song._____
 oth - er's sor - row; won't you please, please, please____ get in touch.____





On - ly love____ is strong____ e - nough____ to take it on____ the chin.____
 If a love____ is strong____ e - nough,____ it may nev - er end.____









————— When did I____ be - gin____ to fall?
 ————— Why would I____ pre - tend____ to fall?











D/A  F#m7  Bm7 

An - y - way, an - y - way, you can make that call.








() 2nd time only

G7  F#m7  F7  Em7 

— You feel free to make your-self at home...

D/A  A  D/A  To Coda  A 

(Ah.) Oh...

G  Em7  C  G  Em7  C  G 

Em⁷ C G Em⁷

D.S. al Coda

Coda A D

An - y - way,

an - y - way, an - y - way at all; —

an - y - way that you can make that — call.

Beautiful Night

Words & Music by Paul McCartney

1 bar count in:

♩ = 88

A

E⁷sus⁴ E⁶





Some-one's gone out fish - ing, — some-one's high and dry.

A D E⁷sus⁴ E⁷ A A⁷/G




Some-one's on a mis-sion to the lone-ly Lo - re - lei. Some folks got a vi-sion of a

F[#]m⁷ Fmaj⁷ F⁶ A





cas - tle in the sky. And I'm left strand - ed

D/E  A  E7sus4  E7 






won - d'ring why. _____

A  D/E  E6 

1. You and me to - ge - ther, _____ no - thing feels so good, _
 2. Some boat's on the o - cean, _____ we're here in this room, _

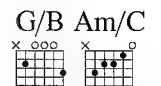
A  D  E7sus4  E7 

ev - en if I get a me - dal from my lo - cal neigh - bour - hood.
 seems to me the per - fect way _____ to spend an af - ter - noon.

A  A7/G  F#m7  Fmaj7  F6 

I won't need a cas - tle, they've got cas - tles in Ver - sailles. And
 We can look for cas - tles, pret - ty cas - tles in the sky. No

1.



I'm still strand - ed won - d'ring why. ——— Make it a
more won - der - ing,

Dm7



G



F/A



G/B



C



beau - ti - ful night — for me, ——— it's a beau - ti - ful night — for love.



Dm7



Esus4



E



— a won - der - ful sight — for lov - ers of love — to be - hold.

A G/B Am/C Dm⁷

Make it a beau - ti - ful night for me,

G F/A G/B C F

it's a beau - ti - ful night for love, a

Dm⁷ Esus⁴ E A

won - der - ful sight for lov - ers of love to be - hold.






2.

Won - d'ring why things can go






wrong, things can go right, things can go bump in the dead of the










night. So let me be there, let me be there, let me be















there with you in the dead of the night. Make it a






beau - ti - ful night__ for me,__ it's a beau - ti - ful night__ for love,-

a won - der - ful sight__ for lov - ers of love__ to be - hold..

Make it a beau - ti - ful night__ for me,-

it's a beau - ti - ful night__ for love,__ a

Dm⁷ Esus⁴ E A

won - der - ful sight__ for lov - ers of love__ to be - hold.__

E⁷sus⁴ E A E⁷sus⁴ E⁶

It's a beau-ti - ful night.__ It's a beau - ti - ful

A⁶ A F[#]m

night. (Oh.) Beau-ti - ful night.__

D A

Beau - ti - ful night.__ It's a Beau - ti - ful night.

Repeat ad lib. to fade

Detailed description: This is a musical score for the song 'It's a Beautiful Night'. It is written for guitar and piano. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). Chord diagrams are provided above the vocal line for various chords: Dm7, Esus4, E, A, E7sus4, E, A, E7sus4, E6, A6, A, F#m, D, and A. The lyrics are: 'won - der - ful sight__ for lov - ers of love__ to be - hold.__', 'It's a beau-ti - ful night.__', 'It's a beau - ti - ful', 'night. (Oh.) Beau-ti - ful night.__', 'Beau - ti - ful night.__', and 'It's a Beau - ti - ful night.' The score includes various musical notations such as rests, beams, slurs, and repeat signs. The final section is marked 'Repeat ad lib. to fade'.

Live And Let Die

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 57$



When you were young and your heart was an o - pen book,

mf



you used to say live and let live. (You know you did, you know you did, you know you



did.) But if this ev - er chang - ing world in which we live in makes you

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give in and cry, — say "Live and let die". Live and let

ff







die. — Live and let die. — live and let die. —

♩ = 77 (Double time feel)

N.C.




D^b/G

 C/G

 Gm^7






N.C.

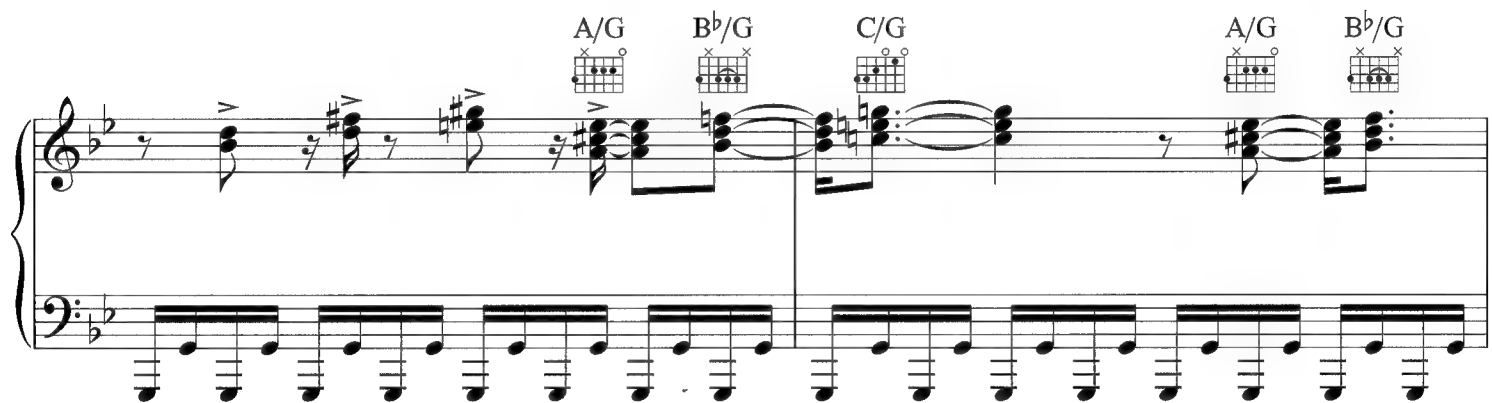
 B/G

 C/G





A/G

 B^b/G

 C/G

 A/G

 B^b/G




Single time feel

C/G

 Dm/G

 C



What does it mat - ter to__ yer,



G  D 

when you got a job to do, — you got - ta do it well, — you got to



Em  F 

give the o - ther fel - la hell. —



Double time feel
N.C.

ff




♩ = 57 (Single time feel)

G Bm⁷ C⁶ D⁷ D⁷b⁹ G Bm⁷
 You used to say live and let
 live... (You know you did, you know you did, you know you did.) But if this ev-er chang-ing world...
 in which we live in makes you give in and cry, say "Live and let die"...
 Live and let die. Live and let die. Live and let die.

C⁶ D⁷ D⁷b⁹ G Bm⁷
 C⁶ A⁷ D B^b/D
 G C/G Gdim⁷ G⁷ G C/G Gdim⁷

mf
 ff

♩ = 77 (Double time feel)

N.C.

First system of musical notation. The treble clef staff contains a melodic line in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody consists of eighth and quarter notes with rests. The bass clef staff contains a steady eighth-note accompaniment. The system is divided into two measures by a bar line.

Second system of musical notation, continuing the melody and accompaniment from the first system. It consists of two measures.

Third system of musical notation. The treble clef staff features more complex rhythmic patterns, including triplets and sixteenth notes. The bass clef staff continues with the eighth-note accompaniment. The system is divided into two measures.

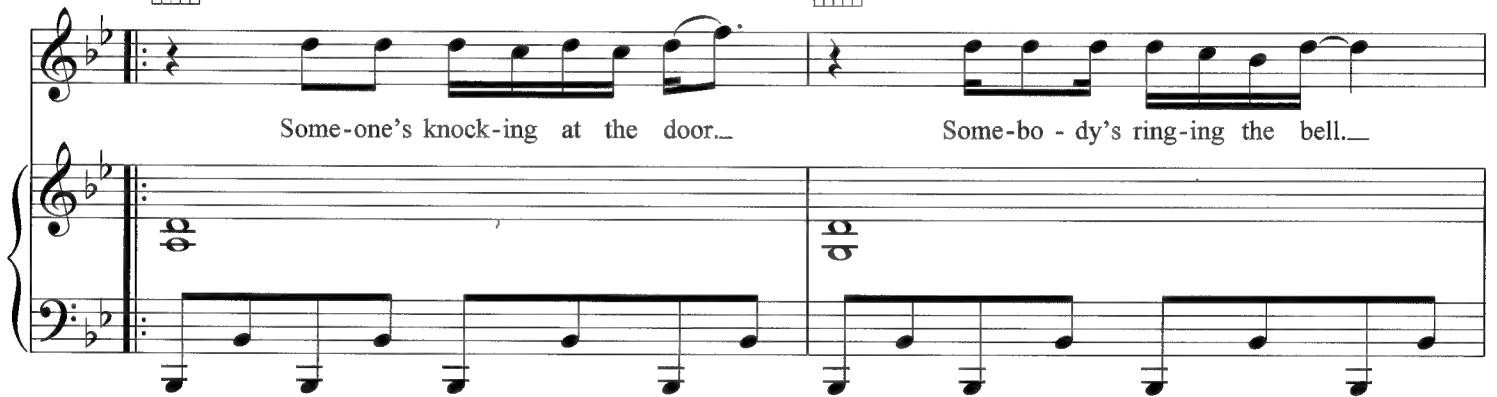
Fourth system of musical notation. The treble clef staff continues with complex rhythmic patterns. The bass clef staff continues with the eighth-note accompaniment. The system is divided into two measures. Above the final measure of the treble staff, there is a chord diagram for E-flat major (Eb) with a natural sign over the 6th fret, indicating a barre.

Let 'Em In

Words & Music by Paul McCartney & Linda McCartney

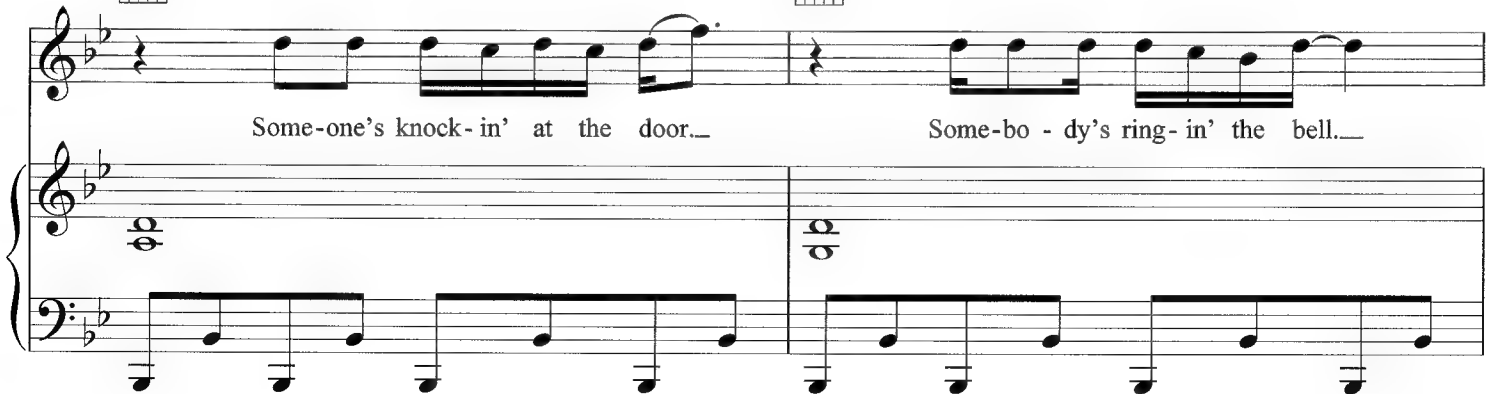
1 bar count in:

♩ = 88



Some-one's knock-ing at the door...

Some-bo - dy's ring-ing the bell...



Some-one's knock-in' at the door...

Some-bo - dy's ring-in' the bell...

F7/B^b E^b/B^b B^bmaj7

Do me a fa - vour, op-en the door_ and let 'em in.____

B^b6 B^bmaj7 B^b6 B^bmaj7 B^b6

F7/B^b E^b/B^b B^bmaj7 B^b6

gliss.

Fm B^b Fm

Sis-ter Su - zie,___ bro-ther John,___ Mar-tin Lu - ther,___

B \flat Fm

Phil and Don.____ { Bro - ther Mi - chael,____ }
 { Un - cle Er - nie,____ }

B \flat Fm





Aunt - ie Gin.____ Op - en the door____ and


F Fmaj7 To Coda ϕ F 6 F




let 'em in.____ Oh, yeah.____

B \flat maj7 B \flat 6 B \flat maj7 B \flat 6

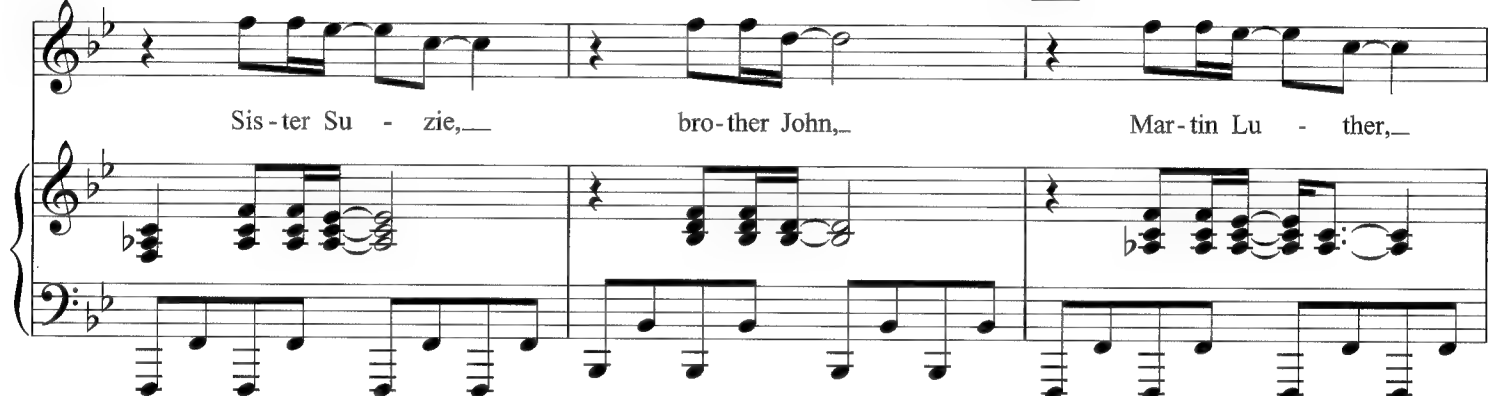
Trombones



Sis - ter Su - zie, — bro - ther John, — Mar - tin Lu - ther, —







Phil and Don, — Un - cle Er - nie, — Aunt - ie Gin, —









Op - en the door — and let 'em in. — Oh, yeah, —

D.S. al Coda (no repeats)



♩ Coda

B^bmaj⁷



B^b6



Some-one's knock - ing at the door. Some-bo - dy's ring - ing the bell...

B^bmaj⁷



B^b6



F⁷/B^b



Some-one's knock - in' at the door. Some-bo-dy's ring - in' the bell... Do me a fa - vour,

E^b/B^b



B^bmaj⁷



B^b6



op - en the door... and let 'em in.____

B^bmaj⁷



B^b6







B^bmaj⁷



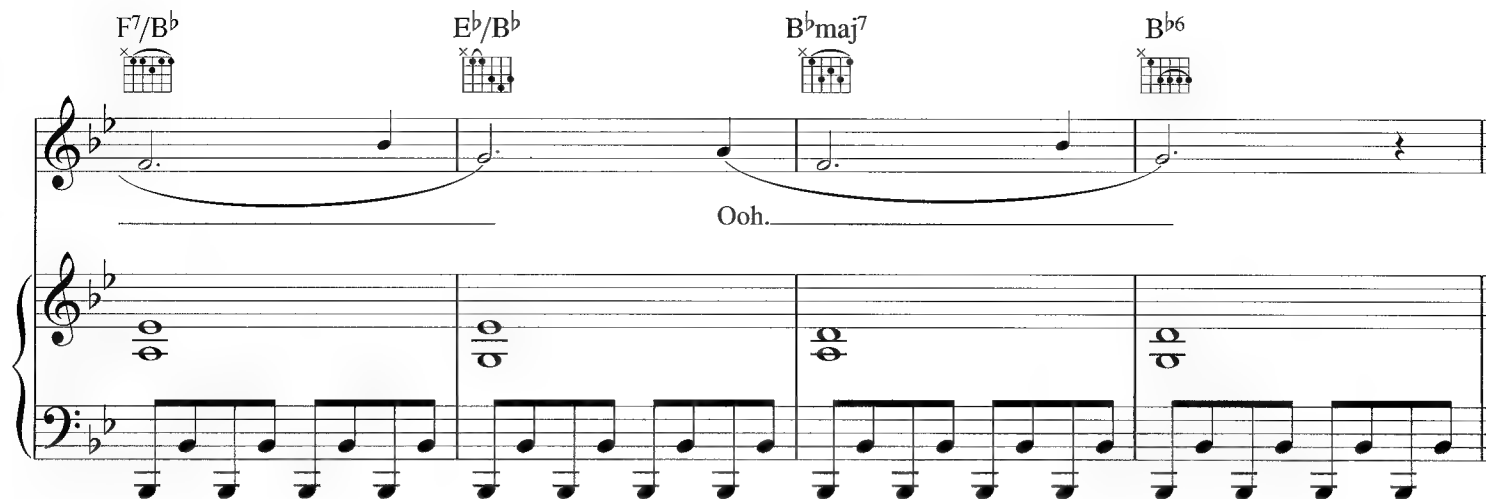
B^b6



Ooh... Ooh... Ooh...




Ooh.

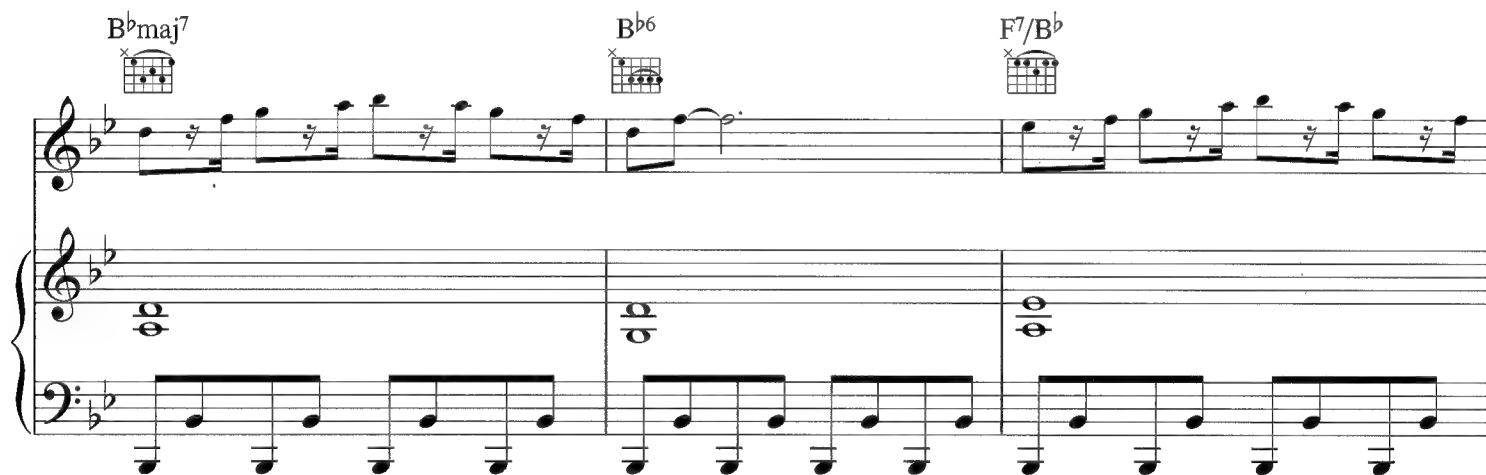







gradual dim.

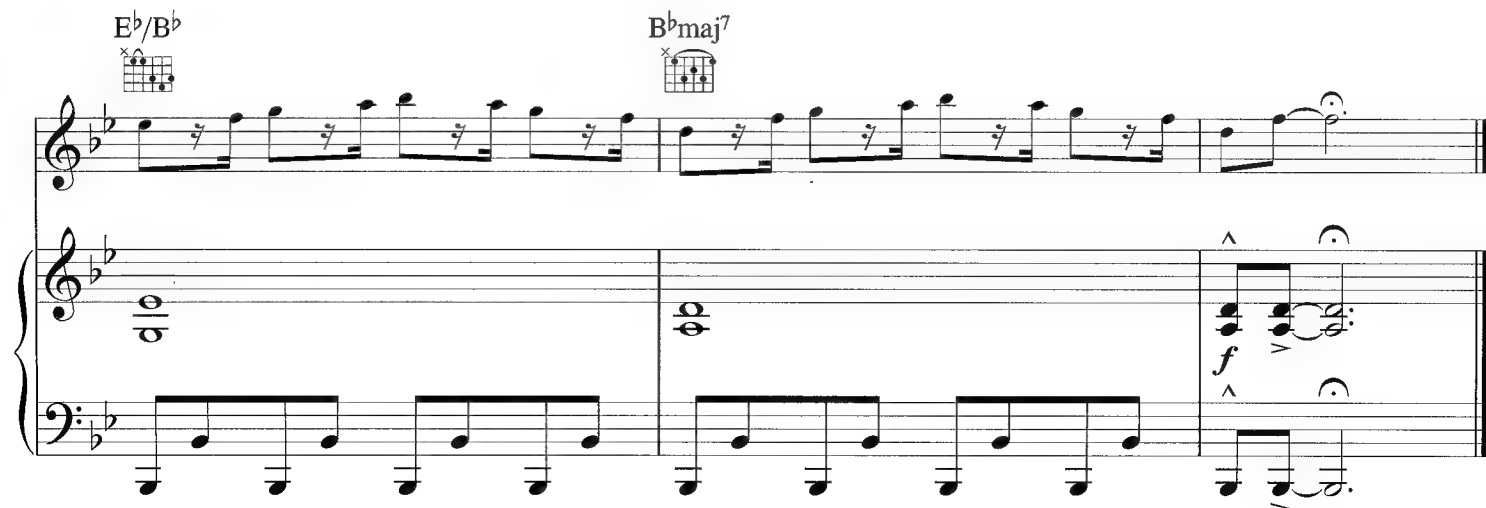




f



Maybe I'm Amazed

Words & Music by Paul McCartney

2 bars count in:

$\text{♩} = 77$



The piano introduction is in 4/4 time, marked *mf*. It consists of two staves. The right hand plays a series of chords: A major, D/F#, Dm/F, Em7, and A major. The left hand plays a rhythmic pattern of eighth and sixteenth notes, primarily in the bass register.



The first line of the song is in 4/4 time. The vocal melody is on a single staff, with lyrics: "Ba - by I'm a - mazed the way you love me all the time,". The piano accompaniment is on two staves. The right hand plays chords: Bb major, F/A, C major, and G major. The left hand plays a simple bass line.



The second line of the song is in 4/4 time. The vocal melody is on a single staff, with lyrics: "and may-be I'm af-raid of the way I love you." The piano accompaniment is on two staves. The right hand plays chords: Bb major, F/A, and C major. The left hand plays a simple bass line.

B \flat F/A C G B \flat F/A

Ba-by I'm a-mazed at the way you pulled me out_ of time, you hung me on_ a line,

A \flat E \flat /G C

may-be I'm a-mazed at the way I real - ly need_ you.

D A/D Am/D Am/F \sharp

Ba-by I'm a man, may-be I'm a lone - ly man_ who's in the mid-dle of some - thing_

G D Dadd9

that he does-n't real - ly un - der - stand.






Ba-by I'm a man, and may-be you're the on - ly wo - man who could ev - er help_ me,







ba-by won't you help me un - der-stand?_ Ooh.








Guitar solo







B^b F/A Fm/A^b E^b/G C

D A/D Am/D Am/F[#]

Ba - by I'm a man, may-be I'm a lone - ly man_ who's in the mid-dle of some - thing_

G D Dadd9

that he does - n't real - ly un - der - stand.

D A/D Am/D Am/F[#]

Ba - by I'm a man, and may-be you're the on - ly wo - man who could ev - er help_ me,



ba-by won't you help me un - der-stand? Ooh.



Ba - by I'm a-mazed the way you're_ with me all_ the time,



and may-be I'm af-raid of the way I need you.



Ba-by I'm a-mazed at the way you help me sing the song, you right me when I'm wrong,

may-be I'm a-mazed at the way I real - ly need you. Oh, oh,

oh, yeah.

Oh, oh, oh, yeah.

Ooh.

B \flat F/A C G B \flat F/A

Guitar solo

C B \flat F/A C G

B \flat F/A Fm/A \flat E \flat /G C

D A/D Am/D Am/F \sharp G D

Repeat to fade

Nineteen Hundred And Eighty-Five

Words & Music by Paul McCartney

1 bar count in:

$\text{♩} = 116$









Chord diagrams and notation for the piano score:


System 1: Cm7, Fm/C, Cm, Cm7, Fm/C, Cm






System 2: Eb, Fm/Eb, Eb, Fm/Eb, Eb, Cm7, Fm/C, Cm

System 3: Eb, Fm/Eb, Eb, Fm/Eb, Eb, Cm7, Fm/C, Cm

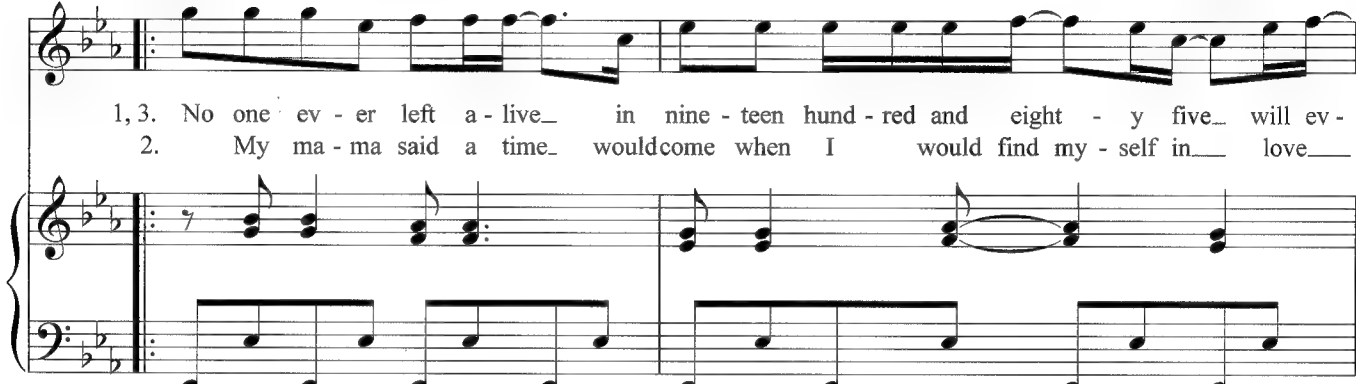
System 4: Ab, Cm



1, 3. No one ev - er left a - live_ in nine - teen hund - red and eight - y five_ will ev -
 2. My ma - ma said a time_ would come when I would find my - self in_ love_
















- er_ do. She may be right,_ she may be fine;_ she
 with_ you. I did - n't think,_ I nev - er dreamed that



may get love_ but she won't get mine 'cause I_ got_ you. } Woh, I_
 I would be_ a - round_ to see it all_ come true. }






Oh, _____ I. _____




Well, I just can't get e - nough of that _____ sweet








stuff my lit - tle la - dy gets be - hind. _____

To Coda 

1° only




















Cm7
 Fm/C
 Cm
 Cm7
 Fm/C
 Cm

2. Cm
 D.S. 1° al Coda
 Coda
 Cm
 Cm/Bb

2° ad lib. instrumental

Ab
 1-3. G7
 4. G7

N.C.
 C

Silly Love Songs

Words & Music by Paul McCartney & Linda McCartney

1 bar count in:

$\text{♩} = 127$

Chord diagrams for the first system:

- C:
- Em⁷:
- Fmaj⁷:
- C:
- Em⁷:
- Fmaj⁷:

Chord diagrams for the second system:

- C:
- Em⁷:
- Fmaj⁷:

Chord diagrams for the third system:

- C:
- Em⁷:
- Fmaj⁷:

1. You'd think that peo - ple would have had e - nough of sil - ly love____ songs,

Chord diagrams for the fourth system:

- C:
- Em⁷:
- Fmaj⁷:

but look a - round me and I see_____ it is-n't so.



Some peo - ple want to fill the world _____ with sil - ly



love songs, and what's wrong with that?__



I'd like to know,___ 'cause



here I go _____ a - gain._____

fin





I love you,





I love you,





I love you,





I love you.





I can't ex - plain, the feel-ing's plain to me; now can't you see?





Ah, she gave me more, she gave it all to me; now can't you see? What's




wrong with that? I need to know, 'cause





here I go a - gain.







I love you,





I love you.





Love does-n't come in a min-ute, some-times it does-n't come at all..





On - ly know that when I'm in it,


Dm⁷




it is - n't sil - ly, love is - n't sil - ly, love is - n't sil - ly at all...




F/G



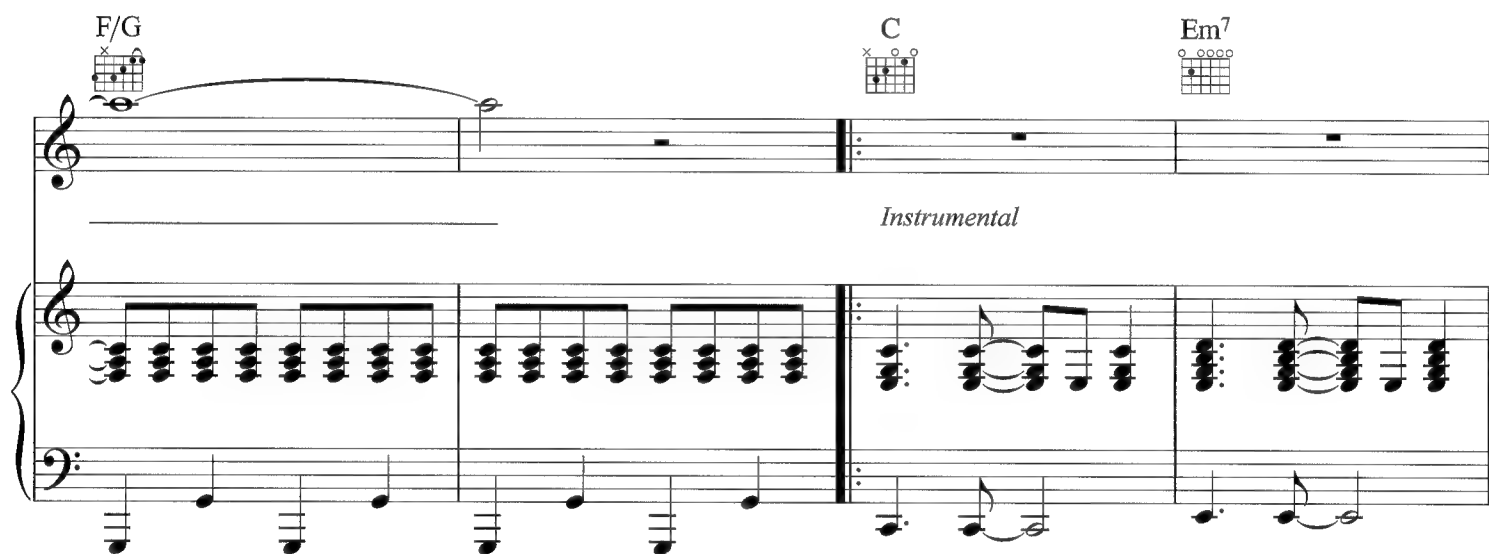
C



Em⁷



Instrumental



Fmaj⁷



C




Em⁷



Fmaj⁷




C Em⁷ Fmaj⁷

How _____ can I tell _____ you a - bout _____

C Em⁷

my loved one? How _____ can I tell _____

Fmaj⁷

1. 2.

you a - bout _____ my loved one? my loved one?

C Em⁷ Fmaj⁷

Instrumental

C Em⁷ Fmaj⁷

This system shows the first four measures of a musical piece. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of one flat (Bb) and a 4/4 time signature. The bass staff has a key signature of one flat (Bb) and a 4/4 time signature. The guitar chord diagrams are shown above the staff: C (x o o o o), Em⁷ (x o o o o o), and Fmaj⁷ (x x o o o). The lyrics "I love you," are written below the piano staff.

C Em⁷ Fmaj⁷

This system shows the next four measures of the musical piece. The piano accompaniment continues with the same key signature and time signature. The guitar chord diagrams are shown above the staff: C (x o o o o), Em⁷ (x o o o o o), and Fmaj⁷ (x x o o o). The lyrics "I love you," are written below the piano staff.

C Em⁷ Fmaj⁷ 1, 2, 3.

This system shows the next four measures of the musical piece. The piano accompaniment continues with the same key signature and time signature. The guitar chord diagrams are shown above the staff: C (x o o o o), Em⁷ (x o o o o o), and Fmaj⁷ (x x o o o). The lyrics "I love you," are written below the piano staff. The measure numbers 1, 2, 3 are indicated above the staff.

4. C Em⁷ Fmaj⁷

This system shows the final four measures of the musical piece. The piano accompaniment continues with the same key signature and time signature. The guitar chord diagrams are shown above the staff: C (x o o o o), Em⁷ (x o o o o o), and Fmaj⁷ (x x o o o). The lyrics "I love you," are written below the piano staff. The measure number 4 is indicated above the staff.





You'd think that peo - ple would have had e - nough of sil - ly love____ songs,





but look a - round me and I see_____ it is-n't so.




Some peo - ple want to fill the world_____ with sil - ly




love songs, and what's wrong with that?__

Wanderlust

Words & Music by Paul McCartney

1 bar count in:

♩ = 90



The first system of musical notation for 'Wanderlust' is in 4/4 time. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and a melody line. The chords are D, A/C#, D, G, D, A/C#, D, and G. The melody line is a simple, catchy tune that repeats the word 'Wanderlust'.



The second system of musical notation for 'Wanderlust' is in 4/4 time. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and a melody line. The chords are A, Em, A, and D/A. The melody line is a simple, catchy tune that repeats the word 'Wanderlust'.



The third system of musical notation for 'Wanderlust' is in 4/4 time. It features a treble and bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass staff has a key signature of two sharps (F# and C#) and a 4/4 time signature. The music consists of a series of chords and a melody line. The chords are D, D, A/C#, D, G, and D. The melody line is a simple, catchy tune that repeats the word 'Wanderlust'.

1. Light out wan - der - lust,
2. Take us from the dark,

A/C# D G A Em

head us out to sea. Cap - tain says there'll be a bust,
out where we can see. Cap - tain's out to make his mark,

1. D 2. D

this one's not for me.
this one's not to be.

G A D G A

Light out wan - der - lust. Help us to be free.

D G A D Bm

Light out wan - der - lust

Em Gm C/G Gm

do it just for me, wan - der - lust.

4/4

D A/C# D G D A/C# D G A

To Coda ⊕

4/4

Em A D/A D

Cap - tain's out to make his mark, this one's not to be.

4/4

A/C# D G D A/C# D G

Oh, where did I go wrong, my love? What pet - ty crime was I

4/4

A Em

— found guil - ty of? — What bet - ter time — to find a brand - new day? —

A D/A D

D.S. al Coda

— Oh, wan - der - lust — a - way —

⌂ Coda Em

Cap - tain says — there'll —

A D/A D

be a bust, — this one's not for me. —

D A/C# D G D A/C# D G

Light out wan - der - lust, head us out to —


Oh, where did I — go wrong, my love? What pet - ty crime was I —

A Em



sea. Cap - tain says_ there'll be a bust,_
 _ found guil - ty of?_ What bet - ter time_ to find a brand_ new day?_

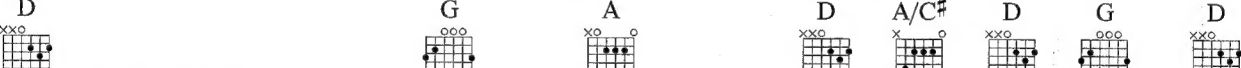
A D/A D A



this one's not for me._ Drop - ping a line_
 _ Oh, wan - der - lust_ a - way._

rall. **molto** **Largo**

D G A D A/C# D G D



may - be this time_ it's_ wan - der - lust_ for me._

CD Track Listing

Full performance demonstration tracks...

1. Anyway

(McCartney) MPL Communications Limited

2. Beautiful Night

(McCartney) MPL Communications Limited

3. Live And Let Die

(P. McCartney/L. McCartney)
MPL Communications Limited/EMI United Partnership Limited

4. Let 'Em In

(P. McCartney/L. McCartney) MPL Communications Limited

5. Maybe I'm Amazed

(McCartney) Sony/ATV Music Publishing (UK) Limited

6. Nineteen Hundred And Eighty-Five

(McCartney) MPL Communications Limited

7. Silly Love Songs

(P. McCartney/L. McCartney) MPL Communications Limited

8. Wanderlust

(McCartney) MPL Communications Limited

Backing tracks only (without piano)...

9. Anyway

10. Beautiful Night

11. I Live And Let Die

12. Let 'Em In

13. Maybe I'm Amazed

14. Nineteen Hundred And Eighty-Five

15. Silly Love Songs

16. Wanderlust

To remove your CD from the plastic sleeve,
lift the small lip to break the perforations.
Replace the disc after use for convenient storage.

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- *Learn to play the original piano parts to eight great Paul McCartney songs*
- *You can also play or sing along with help of the CD backing tracks*

The Music Book...

Solo piano arrangements with vocal line, full lyrics and guitar chord boxes

The CD...

*Full 'soundalike' demo performances, as well as tracks
minus the piano so you can play along!*

Anyway
Beautiful Night
Let 'Em In
Live And Let Die
Maybe I'm Amazed
Nineteen Hundred And Eighty-Five
Silly Love Songs
Wanderlust



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